

Middlebury College

Bread Loaf School of English



Summer 1986

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Front Cover: Tamarack Cottage

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MIDDLEBURY COLLEGE

Bread Loaf School of English

AT BREAD LOAF, VERMONT

Sixty-seventh Summer
June 24–August 9, 1986

The Aim The Bread Loaf School of English is a community of teachers and students devoted to the humanistic ideals of the liberal arts in graduate education. The School aims to provide its students with a rich literary experience leading to the Master of Arts and Master of Letters degrees in English. Bread Loaf views its masters' degrees as an experience in the mastery of the literary arts, not as a process nor as a compromise, and it affirms a commitment to literary concerns, not to a collection of credits. It believes that its goals can best be achieved by attracting to Bread Loaf distinguished scholar-teachers who are dedicated practitioners of a great art. The emphasis at Bread Loaf has always been upon the personal bond between teacher and student, upon the creative, critical and organic, rather than the mechanical and pedantic, and upon the liveliness of writing, literature and theatre. The School assumes no artificial barriers among these disciplines, and its program works constantly to establish connections among them.

Since 1920 the School of English has nourished its heritage of literary study in the pleasant coolness of a wooded mountain bowl and in an atmosphere of conspicuous simplicity remote from the distractions and contaminations of metropolitan life. In the congenial natural environment of Bread Loaf it is possible to sustain the intellect and the spirit in a refreshing balance of society and solitude. The School sees the life of the mind not as the exclusive province of the classroom. Bread Loaf attempts to provide time for a summer of discovery, not only of literature but of a place and a community, for no one can live in isolation on the Mountain.

The Bread Loaf program, constantly varied and generous, offers a liberal range of courses in literary periods, authors, and works of English, American, classical and world literature. By affording depth and balance to the literary experience of its students, most of whom are teachers of literature and writing, Bread Loaf meets their professional needs in literature, language, and literary history, in dramatic arts, literary theory, the process and craft of writing, and in the art of teaching and of evaluating literary texts. It encourages students to share in a spirit of friendly endeavor and of disciplined commitment to literary studies, for which all at Bread Loaf have, in Robert Frost's phrase, "a passionate preference."

The School The Bread Loaf School of English was organized as a distinctive graduate school of English in 1920. It is one of ten summer programs of Middlebury College. Others are the Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian and Spanish; and the Bread Loaf Writers' Conference. Middlebury College offers no graduate program in English during the regular academic year.

The original mountain-and-forest area in which the English School is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell early acquired large landholdings, acre by acre, starting in 1866, until several mountains were among his properties. It would have pleased him to realize that more than a century later the original goal of a place where man and mountain could meet remains undeflected, for at Bread Loaf, where once had been a hospitable hostelry, the humanities are fostered amid the natural beauty of mountain, forest, and stream. Modern improvements and the addition of several buildings have enhanced the charm and conveniences of the old original Inn and the surrounding cottages.

Each year over 225 students have come from all regions of the United States and from several foreign countries. Of these students 1,371 have received the degree of Master of Arts and 50 the degree of Master of Letters.

During the last sixty-six years Bread Loaf can count among its faculty members such distinguished teachers and scholars as George K. Anderson, Carlos Baker, Harold Bloom, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, A. Bartlett Giamatti, Laurence B. Holland, Alvin Kernan, Perry Miller, Martin Price, John Crowe Ransom, Donald Stauffer and Wylie Sypher.

But no one has been identified with Bread Loaf longer than has Robert Frost, who first came to the Bread Loaf School of English on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor at Bread Loaf, Mr. Frost returned to the School every summer with but three exceptions for forty-two years. The influence of his presence will long be felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a National Historic Site, adjoining the Bread Loaf campus.

Admission The School of English offers only graduate courses; however, non-degree candidates and exceptionally qualified undergraduates are admitted for a single summer. Admission is on the basis of college transcripts and two letters of recommendation. Submission of a sample of an applicant's recent expository writing, while not a requirement, will strengthen his or her candidacy. Since the program of study is designed to meet individual needs, there is no set of requisites for admission. Although an excellent undergraduate record in English and strong recommendations are the surest admission criteria, experience has shown that students who have mediocre college records or who have majored in other disciplines may, with teaching experience, have achieved a perspective that will assure them of distinguished records at Bread Loaf. In short, Bread Loaf prefers to allow applicants to establish their capabilities during the first summer. Students are accepted for one summer only. Students whose work in the judgment of the Director and of the faculty is marginal and who may have difficulty proceeding to the degree may be denied readmission.

Instructions for Applications New applicants should fill out and return the application form with a \$20 registration fee and have all undergraduate and graduate transcripts forwarded to the Bread Loaf Office. The applicant is responsible for asking two colleagues or teachers to act as references. The application form doubles as a registration form for courses after publication of the current bulletin.

Degree Programs

The Master of Arts (M.A.) Degree Candidates must hold a baccalaureate degree from an accredited college and be in residence for at least one summer at the School of English in Vermont. To earn the M.A., students must successfully complete ten courses, the equivalent of 30 graduate credits. The normal summer program of study consists of two courses, each meeting five hours a week; exceptional students may, with permission after the first summer, take a third course for credit. A grade of B- is required in order to receive course credit.

The curriculum is divided into six groups: (I) writing; the art of teaching; ((II) English language and literature through the 17th century; (III) English literature since the 17th century; (IV) American literature; (V) classical and continental literature; (VI) theatre arts. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III; and one course each from Groups IV and V.

The Master of Letters (M.Litt.) Degree The M.Litt. program builds in a concentrated, specialized way on the broader base of the M.A. in English, which is the first prerequisite for this degree. Students concentrate in either a period such as the Renaissance, a genre like the novel, or a field of study like American Literature or theatre arts and dramatic literature.

The M.Litt. can be earned in three to five summers by following a program of ten courses or Independent Reading Programs. No thesis is required. Candidates may engage in as many as four Independent Winter Reading Programs during the intervening academic years and must undertake at least one such program or an Independent Summer Reading Program. In the final summer a student must pass a comprehensive written and oral examination covering his or her field of concentration.

The program is limited to highly qualified candidates. Students who have completed the M.A. at Bread Loaf with distinction may continue for the M.Litt. Students not previously at Bread Loaf may be admitted if they hold an M.A. Candidates presenting an M.A. from another institution are accepted provisionally for the first summer. At least one summer must be spent in residence at the School of English in Vermont.

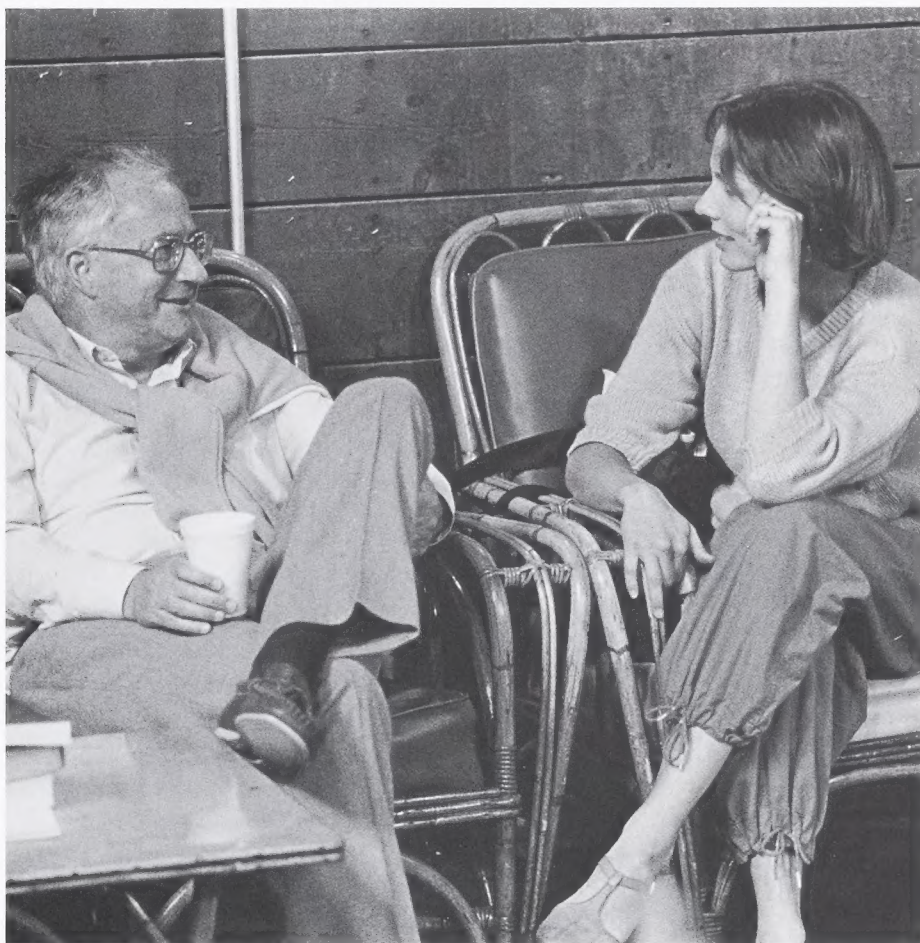
The Master of Modern Languages (M.M.L.) Degree The M.M.L. degree certifies a high degree of proficiency and skill in two foreign languages (French, German, Italian, Russian, Spanish) or in a foreign language and English at the Bread Loaf School of English or at Lincoln College, Oxford. The English/foreign language program requires an additional ten courses beyond the M.A. degree and comprehensive written and oral examinations. The M.M.L. is administered by the Director of the Language Schools in consultation with the Director of the Bread Loaf School of English. Inquiries should be addressed to the Director of the Bread Loaf School.

The Program at Lincoln College, Oxford

The Program at Lincoln College, Oxford (June 30–August 10) The Bread Loaf School of English has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity. Lincoln College was founded in 1427 by Richard Fleming, Bishop of Lincoln, as a foundation to train clergy to confute the prevalent Lollard Heresy. Located on the Turl, in the center of Oxford City, Lincoln has retained most of its medieval appearance.

Each student elects one seminar as a six-credit summer's program. There are about six students in each seminar, which meets each week in a manner determined by the tutor. For example, the tutor may meet all students together once a week and then in tutorial for an hour. Rather than attending classes in the usual Bread Loaf manner, students undertake a considerable responsibility for their own education under the guidance of their tutor. Tutors assign as much, if not more, reading on both primary and secondary materials than is customary at the School of English. Oxford tutors place heavy emphasis on independent study and assume that students are strongly motivated to pursue their work without substantial faculty guidance. Students should expect to give oral reports. They are assigned weekly 10-page, handwritten papers, during the summer. Seminars and tutorials are held at the College with which the Oxford tutor is affiliated. The Oxford program is different from, but not more difficult than, that offered at the School of English in Vermont.

Mr. Wood holds office hours in the Barn.



The Oxford Faculty in 1986

Dorothy Bednarowska, M.A., Oxford. Lecturer in English at Worcester and Emeritus Fellow at St. Anne's College, Oxford.

Tony Burgess, B.A., King's College, Cambridge; M.A. and Ph.D., University of London. Lecturer in Education and Chairperson, Joint Department of English and Media Studies, Institute of Education, University of London.

Valentine Cunningham, M.A., Keble College, Oxford; D.Phil., Oxford. Fellow and Tutor in English Literature, Corpus Christi College; University Lecturer in English, Oxford.

Douglas Gray, M.A., New Zealand and Oxford. J.R.R. Tolkien Professor of English Literature and Language in the University of Oxford, and Fellow of Lady Margaret Hall.

Robert Hanning, A.B., Columbia; A.B., M.A., Oxford; Ph.D., Columbia. Professor of English and Comparative Literature, Columbia.

Dennis Kay, M.A., University College, Oxford; D.Phil., Lincoln College, Oxford. Fellow and Tutor in English, Lincoln College, and Lecturer in English at the University of Oxford.

Roy Park, M.A., Glasgow and Oxford; Ph.D., Pembroke College, Cambridge. Tutorial Fellow in English and Librarian, University College, and University Lecturer in English, Oxford.

John Pitcher, M.A., D.Phil., Oxford. Fellow and Tutor in English, St. John's College, and Lecturer in English in the University of Oxford.

Robert Smallwood, M.A., Ph.D., Birmingham. Fellow of the Shakespeare Institute, University of Birmingham.

Stanley Wells, B.A., University College, London; Ph.D., The Shakespeare Institute, University of Birmingham. Senior Research Fellow, Balliol College, Oxford; General Editor of the Oxford Shakespeare and Head of the Shakespeare Department, O.U.P.; Governor and Member of the Executive Council of the Royal Shakespeare Theatre.

John Wilders, M.A., Ph.D., Cambridge. Tutorial Fellow in English, Worcester College, Oxford, and University Lecturer in the University of Oxford.

Michael Wood, M.A., Ph.D., Cambridge. Professor of English at the University of Exeter.

The Seminars at Lincoln College in 1986

Group I (The Program in Writing)

533. Writing, Learning and Culture Mr. Burgess

Group II (English language and literature through the Seventeenth Century)

517. Chaucer Mr. Hanning

525. Sidney and Spenser Mr. Kay

502. Shakespeare's History Plays Mr. Wilders

518. Shakespeare: On the Page and On the Stage Messrs. Smallwood and Wells

504. Seventeenth-Century Poetry Mr. Wilders

Group III (English Literature since the Seventeenth Century)

- | | |
|---|------------------|
| 549. The Rediscovery of the Middle Ages | Mr. Gray |
| 521. The Romantic Fall | Mr. Park |
| 540. Jane Austen and the Brontës | Mrs. Bednarowska |
| 547. The Development of the Novel from Hardy to Woolf | Mrs. Bednarowska |
| 509. British Poetry from Hardy to Larkin | Mr. Cunningham |

Group V (Classical and Continental Literature)

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|--|-------------|
| 548. The Classics and English Renaissance Poetry | Mr. Pitcher |
| 550. Modernism and the Novel | Mr. Wood |
| 538. Contemporary Fiction | Mr. Wood |

Fees at Oxford

The comprehensive fee—tuition, board and room—is \$2,375. The fee is exclusive of airfare. Students are expected to make their own travel arrangements.

For further information and the 1986 bulletin of the Bread Loaf School of English at Lincoln College, write to the Administrative Assistant.

The Program in Writing

With support from the Rockefeller Foundation, the Lyndhurst Foundation, the New York Times Co. Foundation, the Grace Foundation, the International Paper Co. Foundation, and the General Mills Foundation, the School of English offers a special Program in Writing for secondary school teachers of English. Grants to rural teachers the first summer meet full tuition (\$1,575). Additional support toward room and board (\$815) on campus is available, if the need is established.

The Program addresses the writing needs of secondary school teachers of English and their students who, because of their cultural and geographical isolation, have inadequate educational resources to support them. The Program hopes to improve a teacher's capacity to teach writing, to enhance a teacher's knowledge of literature and to introduce him or her to techniques for emphasizing expository writing in the context of the humanities. In addition, the Program provides teachers with the training and resources that they need for undertaking productive research in writing based on their own practice as teachers. It is the assumption of the Program that teachers of writing should themselves write and should broaden their professional acquaintance with systematic inquiry so that they can make their findings known to other researchers and to planners of curriculum. Awards are available to teachers who intend to conduct inquiries into language and learning in their own schools. The Coordinator of the Program in Writing is available for consultation on these writing projects during the school year.

To be eligible for full tuition scholarships, teachers must hold a bachelor's degree from an accredited college or university and have had at least one year, but not more than fifteen years, of teaching experience in public secondary schools in rural communities which are remote from metropolitan centers. Students currently or previously enrolled at Bread Loaf are eligible to participate in all aspects of the program but are considered for financial aid only in the usual manner.

M.A. candidates may take one writing course each summer for four summers.

Courses in the Program in Writing are in no way restricted to rural teachers attending Bread Loaf or Oxford. These courses will be helpful to any teacher of writing at the secondary school or college level.

At Bread Loaf there is a computer center with Apple IIe's available for the use of students, and instruction is provided by Teaching Assistants.

Several times during the summer there will be workshops and lectures by visiting consultants. Individual conferences will be arranged so that students can discuss problems with their own writing, and writing and language needs of their students, planning curricula, and preparing bibliographies of resources. Experienced teacher-researchers will offer workshops on practice-oriented research and work with students on developing their own proposals for Bread Loaf research grants. Students now funded will discuss projects under way such as "Teacher-Researchers Writing to Students," "Establishing a Network of Teacher-Researchers," "Exploring the Impact of a Word Processor in a Writing Classroom," "Studying Conversational Writing," "The Use of Conceptual Journals," or "Studying the Processes of Students Writing for Publication."

Because of the generosity of Mr. Bingham's Trust for Charity, Bread Loaf will over the next five years make a series of grants to current and former Bread Loaf students, among others, to further writing proficiency among children.

After taking one course in writing at Bread Loaf, Vermont, students may apply for a summer's study of writing in the Program of the School of English at Lincoln College, Oxford. At Oxford, a student elects only the double-credit seminar in writing as a full summer program. The writing course meets as a seminar several times a week for two hours. In addition, a student has weekly individual tutorials. Teachers in the Oxford writing program will have an opportunity to meet with their peers who teach writing in Oxfordshire and to visit secondary school classes near Oxford.

Applicants should write for the brochure on the Program in Writing for additional information regarding eligibility and criteria for admission.

The Program in Theatre

The commitment of the Bread Loaf School of English to Theatre Arts goes back to the origin of the School when its theatre staff was recruited from George Pierce Baker's famous play production course known as *The 47 Workshop*. Subsequent to Professor Baker's move to Yale, the faculty was recruited from the Yale School of Drama and included such outstanding theatre designers as Donald Oenslager, then of the Provincetown Playhouse. The tradition of theatrical production as a corollary to the study of dramatic literature has continued unbroken for sixty-five years.

Bread Loaf offers an extensive program in theatre, designed to provide formal and informal instruction in the crafts of acting, directing, playwriting, stagecraft (and design), as well as an analysis of the entire spectrum of dramatic literature. While the program is not structured as a professional training school, it is oriented toward bringing students into contact with theatre professionals in all fields. Therefore, distinguished scholars of dramatic literature are joined by theatre critics, professional actors, directors, playwrights, designers and technicians to provide a comprehensive approach to theatre, involving classroom, workshop and production opportunities.

A major aspect of theatre study at Bread Loaf is the presentation of a wide variety of performing projects. Each summer one major production is mounted, directed by a faculty member. In recent years productions have included *The Tempest*, *The Cherry Orchard*, *Buried Child*, *A Midsummer Night's Dream*, *Twelfth Night* and *Cloud Nine*. This summer's production will be Shakespeare's *The Winter's Tale*. New plays by Bread Loaf students are often produced, as are one acts directed by advanced directing

students; on occasion new projects are developed under the guidance of a faculty member. Finally, there are opportunities for acting students to explore and present longer scenes and for all interested students to act in informal presentations in the directing or playwriting workshops.

This summer Bread Loaf will have in residence an Acting Ensemble of five Equity Actors to make connections with the writing and the literature courses offered at the School. In addition to the performing projects, the Acting Ensemble will lead several workshops in theatre. Some are designed to challenge more advanced acting students, and others are interdisciplinary in nature, designed to help students of literature or writing acquaint themselves with various aspects of the theatre. Workshops may be offered in improvisation, theatre games, movement, and mask work, as well as writing-and-theatre and an exploration of ways writing, literature and theatre intersect. The Acting Ensemble will also participate in literature classes and writing classes from time to time, leading exercises, staging scenes, reading poems and parts of novels or bringing a performance perspective to those fields of study.

Courses and workshops vary each summer, but the following courses are frequently offered:

Dramatic Literature—Shakespeare (several classes); Elizabethan and Jacobean drama and comedy; Satire; Comedy; Modern Drama; Contemporary Drama; and Contemporary World Drama.

Practical Theatre—Introduction to Acting; Directing; Direction of a one-act play; Playwriting; Production of an original script; Design and Technical Theatre; Stage Management of a major production; and Independent Projects in design or playwriting.

Extracurricular Activities—Performance in productions or readings; Direction of readings or special projects; Participation in workshops; Backstage work on productions; and Acting in directing or playwriting scenes.

The Bread Loaf Theatre Program is especially well suited for high school teachers of English and drama who wish to broaden their theatre experience and increase their skills.

Non-Degree Programs

Program in Continuing Graduate Education The School encourages teachers who have their Master's degrees or others who have at least a baccalaureate degree to enroll for a summer as non-degree students in continuing graduate education. The summer's program, arranged with the Director, may, for example, be in theatre arts and dramatic literature, in an English literary period or genre, or in American or continental literature. Upon successful completion of this program, Middlebury College will issue the student a Certificate in Continuing Graduate Education. Non-degree students completing a summer in the Program in Writing will receive a Certificate in Continuing Graduate Education.

Undergraduate Honors Program Exceptionally able undergraduates with strong backgrounds in literary study, after the completion of three years toward their baccalaureate degree, may be admitted to graduate study at Bread Loaf. Their courses may either be transferred to their home institution or become the first summer's program leading to the M.A. degree at the School of English.

Students enrolled in Continuing Graduate Education or Undergraduate Honors Programs are eligible for financial aid.

Evening volleyball on the Tamarack Meadow.



The Faculty

Isobel Armstrong, B.S., Ph.D., Leicester. Professor of English and former chairman at the University of Southampton. Ms. Armstrong has been Visiting Professor at Princeton and has taught at the Universities of London and Leicester. She is working on a feminist reading of Christina Rossetti, a book on the Romantic novel and an intertextual study of Victorian discourses on Economics, Science, Language. Her publications include *Victorian Scrutinies: Reviews of Poetry 1830-75* and *Language as Living Form in 19th-Century Poetry*.

Michael Armstrong, B.A., B.Phil., Wadham College, Oxford. Head teacher of Harwell Primary School, Oxfordshire. Mr. Armstrong has taught in a wide variety of English State Schools. He began his teaching career in a large London comprehensive school, spent six years at an experimental upper secondary school in Leicestershire, and now works in a small village school in Oxfordshire. He has also carried out research into the organization of secondary education, teaching methods, and the course of intellectual development. He is the author of *Closely Observed Children*, a study of thought and action in a primary classroom, and co-editor of *Tolstoy on Education*. His publications also include numerous essays on the philosophy and practice of learning and teaching. His chief research interest at present is the study of intellectual growth in young children.

James Britton, M.A., Hon. L.L.D., Emeritus Professor of Education, Institute of Education, University of London. Mr. Britton is a former English teacher in British state secondary schools, Educational Editor to John Murray (publishers), and Head of the English Department at the University of London Institute of Education. Director of the Schools Council Writing Research Unit 1966-72 and member of the "Bullock Committee," the 1972-74 British Government Inquiry into Reading and the Uses of English in Schools, he was awarded an honorary doctorate in 1977 by the University of Calgary and the David H. Russell Award for Distinguished Research in the Teaching of English by the National Council of Teachers of English. Publications include *Language and Learning*, *The Development of Writing Abilities, 11-18* (editor and co-author), *Prospect and Retrospect*, and *English Teaching: An International Exchange* (editor).

Michael Cadden, B.A., Yale; B.A., University of Bristol, England; D.F.A., Yale School of Drama. Assistant Professor of English, Princeton. A former Marshall Scholar to Great Britain, Mr. Cadden taught dramatic literature and criticism at the Yale School of Drama, while serving as the dramaturg of the Yale Repertory Theatre. He has served as an editor of *yale/theatre* magazine and has written articles on Artaud, Serban, Shepard and other theatre artists of the past century. He is presently completing a book on the South African playwright, Athol Fugard.

Courtney B. Cazden, A.B., Radcliffe; M.Ed., University of Illinois; Ed.D., Harvard. Professor of Education, Harvard, and Chair, Program in Teaching, Curriculum and Learning Environments, Harvard Graduate School of Education. Ms. Cazden has been a Fellow at the Center for Advanced Study in Behavioral Sciences, Stanford, and a Visiting Professor at the Universities of New Mexico, Alaska, and Auckland. She is the author of *Child Language and Education* and edited (with V. P. John and D. Hymes) *Functions of Language in the Classroom* and *Language in Early Childhood Education*. The author of numerous articles on the development of children's verbal abilities and the function of language in all educational settings, she has recently

completed *Classroom Discourse*. In 1985 she was the President of the American Association of Applied Linguistics.

Margreta de Grazia, B.A., Bryn Mawr College; Ph.D., Princeton. Assistant Professor of English, University of Pennsylvania. Ms. de Grazia has also taught at the University of New Mexico and Georgetown. Her publications include articles on Sidney, Shakespeare, and various aspects of language in the 16th and 17th centuries. She is presently completing a book, *The Late 18th Century Shakespeare's "Sonnets": A Study in Authorial Representation*, and working on another, *Elizabethan Nominal Autobiography*.

Stephen Donadio, B.A., Brandeis; M.A., Ph.D., Columbia. Professor and Chairman, Department of American Literature and Civilization, and Director of the Program in Literary Studies, Middlebury. A former Fulbright Scholar (University of Paris: Sorbonne), Woodrow Wilson Fellow, and Danforth Fellow, and a recipient of Fellowships from the Rockefeller Foundation and the National Endowment for the Humanities, Mr. Donadio has taught at Columbia and served as Assistant Editor of *Partisan Review*. He is the author of *Nietzsche, Henry James, and the Artistic Will*, co-editor (with Quentin Anderson and Steven Marcus) of *Art, Politics, and Will: Essays in Honor of Lionel Trilling*, and co-editor (with Stephen Railton and Ormond Seavey) of *The Legacy of Emerson: Essays in Honor of Quentin Anderson*. Among his current projects are a wide-ranging account of developments in American culture from 1941 to 1961, a life of Henry David Thoreau, and a film concerned with the career of the poet Charles Olson. An essay entitled "Stephen Crane and the Performance of Personal Identity" will be appearing later this year.

John C. Elder, B.A., Pomona; Ph.D., Yale. Associate Professor of English, Middlebury. Mr. Elder has been a recipient of fellowships from the Danforth and Watson Foundations and from the NEH. He is the author of *Imagining the Earth: Poetry and the Vision of Nature*, of *Aquilegia*, and of articles on John Muir, Aldo Leopold, American natural history, the Vermont landscape and the writer in the nuclear age.

Carol V. Elliott, B.A., Notre Dame College; M.A., Middlebury. Ms. Elliott directs and teaches acting for the Program in Theatre at Princeton University and teaches improvisation at Westminster Choir College. She has directed, taught, and acted at various levels: children's theatre, high school, community, college and professional. Her recent productions include Aphra Behn's *The Rover*, Shakespeare's *Love's Labor's Lost*, and Caryl Churchill's *Vinegar Tom*. She is a member of Bread Loaf's Acting Ensemble.

John V. Fleming, B.A., University of the South; M.A., Oxford; Ph.D., Princeton. The Louis W. Fairchild Professor of English and Comparative Literature and Chairman of the Department of English, Princeton. Mr. Fleming, a former Rhodes Scholar, has taught at the University of Wisconsin and directed NEH summer seminars for college and secondary school teachers, and headed the Bread Loaf program at Lincoln College, Oxford. He has published extensively on Chaucer, medieval French and Latin literature, medieval theology and religious history, scriptural exegesis, and the relationships between literature and the visual arts. His books include *The Roman de la Rose: A Study in Allegory and Iconography*, *An Introduction to the Franciscan Literature of the Middle Ages*, *From Bonaventure to Bellini: An Essay in Franciscan Exegesis*, and *Reason and the Lover*. He has recently completed a book on Chaucer's *Troilus*, and he is now writing about Ovid and medieval literature. Mr. Fleming is the first holder of the John M. Kirk, Jr., Chair in Medieval Literature at Bread Loaf.

Dixie Goswami, B.A., Presbyterian; M.A., Clemson. Associate Professor of English, Clemson University. A former NEH Fellow in Linguistics at Leeds University and a Mina Shaughnessy Scholar, Mrs. Goswami has published articles on teaching writing and on research. A member of NCTE's Commission on Research, she is interested in school-based language studies. She is Coordinator of the Program in Writing at Bread Loaf.

Pamela White Hadas, B.A., M.A., Ph.D., Washington University. Adjunct Professor at the School of the Arts, Writing Division, Columbia University. In 1984 she was appointed the Roberta M. Holloway Professor of Poetry at the University of California at Berkeley. Ms. Hadas has held teaching posts also at Washington University in St. Louis, Webster University and Middlebury College. In the spring of 1987 she will teach at Princeton University as an Eain-Swigget Fellow. She has published one book of criticism, *Marianne Moore: Poet of Affection*, and three books of poetry, *Designing Women*, *In Light of Genesis* and *Beside Herself: From Pocahontas to Patty Hearst*. She is the recipient of the Witter Bynner Award in Poetry from the American Academy and Institute of Arts and Letters, the Oscar Blumenthal Award from *Poetry* magazine, the Robert Frost Fellowships at the Bread Loaf Writers' Conference, and a National Endowment for the Arts Fellowship.

Shirley Brice Heath, B.A., Lynchburg; M.A., Ball State; Ph.D., Columbia. Professor of Linguistics and Anthropology, School of Education, Stanford. In the summer of 1984, she was the Middlebury College Starr Professor of Linguistics. She is the author of books and articles on the social history of language in Mexico and the United States which include: *Telling Tongues: Language Policy in Mexico*, *Colony to Nation*, *Language in the USA* (co-edited with Charles A. Ferguson); *Ways with Words: Language, Life and Work in Communities and Classrooms* (1985 winner of the David H. Russell Research Prize given by the National Council of Teachers of English). A recipient of an NEH fellowship and two Ford Foundation grants, she has lectured in Europe, Asia, Australia, and Latin America. In 1984, she was named a MacArthur Prize Fellow. As a Guggenheim Fellow in 1985-86, she is at work on a social history of the American literary community.

David Huddle, B.A., University of Virginia; M.A., Hollins; M.F.A., Columbia. Professor of English, University of Vermont. Recipient of Fellowships from the Virginia Center for the Arts, Yaddo, the Bread Loaf Writers' Conference, and the National Endowment for the Arts, Mr. Huddle is the author of a book of poems, *Paper Boy*, and two collections of short stories, *A Dream With No Stump Roots In It* and *The Undesirable*. His fiction and poetry have appeared in *Esquire*, *Harper's*, *Field*, *Grand Street*, *The Hudson Review*, and *Virginia Quarterly Review*.

Marcus Klein, A.B., Western Reserve; M.A., Ph.D., Columbia. Professor of English, SUNY, Buffalo. This spring a Fulbright Lecturer at Hebrew University, Jerusalem, Mr. Klein has also taught at Barnard, Columbia and the Universities of Toulouse and Paris. Besides many articles and reviews on American literature, he has edited (with Robert Pack) *Innocence and Experience* and *Short Stories: Classic, Modern, Contemporary* as well as *The American Novel Since World War II*. Mr. Klein is the author of *After Alienation: American Novels in Mid-Century* and *Foreigners: The Making of American Literature, 1900-1940*.

Ken Macrorie, A.B., Oberlin; M.A., University of North Carolina; Ph.D., Columbia. Professor Emeritus of English, Western Michigan University. Mr. Macrorie has published *Writing to be Read*, *Uptaught*, *Telling Writing*, *A Vulnerable Teacher*, *Searching Writing*, *Twenty Teachers*, and has served as editor of *College Composition and Communication*. He has taught at San Francisco State College and Michigan State University.

James H. Maddox, B.A., Princeton; M.A., Ph.D., Yale. Professor of English, The George Washington University. Mr. Maddox is the author of *Joyce's Ulysses and the Assault Upon Character* and articles and reviews on Joyce, Defoe, Samuel Richardson, and various aspects of English fiction. He is now at work on a study of the early English novel.

Nancy Martin, B.A., M.A., University of London. Former Reader in Education and Head of the English Department at the University of London Institute of Education. A member of the Schools Council Writing Research Unit (1966-72) and Director of its Development Project, *Writing Across the Curriculum* (1971-76), she has been visiting professor at Rutgers University, the Universities of Western Australia and Alberta, and New York University. Publications include (co-authored with colleagues) *Writing and Learning Across the Curriculum*; *The Development of Writing Abilities, 11 to 18 years*; *Understanding Children Talking*; and *Mostly about Writing*. She is currently exploring the relation of teachers' study of theoretical texts to events in their classrooms.

Alan Mokler, B.A., M.A., Stanford; M.F.A., Yale. Mr. Mokler is Director of the Program in Theatre and Dance at Princeton. He was Artistic Director of the Provincetown Playhouse in New York City, and was Director of the Acting Ensemble at Princeton for two years. He has directed at every level, including academic, community and professional theatre. He is also a writer, and his plays have been performed at Stanford, Yale, Princeton, New York and elsewhere. He is the Coordinator of the Theatre Program at the Bread Loaf School of English.

Robert Pack, B.A., Dartmouth; M.A., Columbia. Julian W. Abernethy Professor of American Literature, Middlebury. Mr. Pack, Director of the Bread Loaf Writers' Conference, has won several national honors for his poetry and scholarship, including a Fulbright Fellowship and a National Council of the Arts Award. His published books of poetry are: *The Irony of Joy*, *A Stranger's Privilege*, *Guarded by Women*, *Selected Poems*, *Home from the Cemetery*, *Nothing But Light*, *Keeping Watch*, *Waking To My Name*; *New and Selected Poems*, *Faces in a Single Tree*; *A Cycle of Monologues*. He has completed a sequence of poems, *Clayfeld Rejoices*, *Clayfeld Laments*, which is scheduled to be published in 1986. His collection of essays, *Affirming Limits: Essays on Mortality, Choice and Poetic Form*, was published in the fall of 1985. In addition he has published three books of poetry for children, a critical study, *Wallace Stevens: An Approach to His Poetry and Thought*, and is editor of *Selected Letters of John Keats* and co-editor of *New Poets of England and America*, and *Classic, Modern and Contemporary: A Collection of Short Stories*. He was the 1974 Robert Frost Professor of Literature at Bread Loaf.

Annabel Patterson, A.B., Toronto; M.A., Ph.D., University of London. Professor of English, University of Maryland. Ms. Patterson has also taught at the University of Toronto and at York and Johns Hopkins Universities. A former Guggenheim Fellow, she has written widely in the Renaissance and edited *Roman Images*. She is the author of *Hermogenes and the Renaissance: Seven Ideas of Style*, *Marvell and the Civic Crown*, *Censorship and Interpretation* and the forthcoming *Pastoral and Ideology: Virgil to Valery*.

Lee Patterson, A.B., Ph.D., Yale. Professor of English, Johns Hopkins. Mr. Patterson has also taught at the University of Toronto, Cornell, and Wolfson College, Cambridge. His articles on medieval literature have appeared in *ELH*, *Speculum*, and the *Journal of Medieval and Renaissance Studies*, among others. He has completed *Chaucerian Origins: History and Subjectivity in Late Medieval Poetry* and *Historicism and Its Discontents: Past and Present in Medieval Literature and Modern Criticism*.

Dianne Sadoff, A.B., M.A., University of Oregon; Ph.D., University of Rochester. Associate Professor of English, Colby. Ms. Sadoff has also taught at Antioch. Her articles have appeared in such publications as *PMLA*, *Massachusetts Review*, and *Victorian Poetry*. She is the author of *Monsters of Affection: Dickens, Eliot and Brontë on Fatherhood*.

Ira Sadoff, B.S., Cornell; M.F.A., University of Oregon. Director of the Creative Writing Program, Colby. Mr. Sadoff is the author of *Uncoupling*, a novel, and has published more than twenty stories in literary magazines. His fiction has been anthologized in *Prize Short Stories, 1976: The O. Henry Awards*, and he has received four honorable mentions in Martha Foley's *Best Short Stories* collections. A recipient of a NEA Fellowship, he has published three collections of poetry: *A Northern Calendar*, *Palm Reading in Winter*, and *Settling Down*. In 1968 he founded the literary magazine *The Seneca Review*, and later served as poetry editor of *The Antioch Review*. He has taught at Antioch College, Hampshire College, and in the graduate writing program at the University of Virginia.

Terri Wagener, B.A., University of Texas. Ms. Wagener is a professional playwright living and working in New York City. Her work has been produced at such theatres as Yale Repertory Theatre, South Coast Repertory, Actors Theatre of Louisville, Eugene O'Neill National Playwrights Conference, and other regional and university theatres, as well as Off-Broadway in Manhattan. She is the recipient of several playwriting awards and honors, including a National Endowment for the Arts Playwriting Fellowship Grant.

Theatre Staff

Walter C. Boswell, B.F.A., Kent State University; M.F.A., Penn State University. Associate in Theatre and Scenic and Lighting Designer at the Bread Loaf Theatre. Mr. Boswell is currently Technical Director and Designer at Lorain County Community College, Ohio. At Penn State University, he designed *The Shadow Box* for the premier season of the Penn State University Resident Theatre Company and their 1981 production of *The Cherry Orchard*.

Pamela Peterson, A.B., University of Minnesota; M.F.A., Yale. Associate in Theatre and Costume Designer at the Bread Loaf Theatre. Ms. Peterson has been a scenic designer at the Joyce Theatre in New York and the Yale Repertory Theatre for productions of *Faulkner's Bicycle and Marriage*. She has also been costume designer at the Yale School of Drama, the Yale Dramat, Yale Cabaret, and the Yale Repertory Theatre for a number of plays including *Joe Turner's Come and Gone*, *Leonce and Lena*, and *Life Is a Dream*. Ms. Peterson was earlier associated with the Dorothy Chandler Pavillion, the Guthrie Theatre, and the Old Globe Theatre.

Acting Ensemble

Stephen Berenson, B.F.A., Drake; Carnegie-Mellon; graduate of Hartman Theatre Conservatory, a two-year professional training program. A member of AEA, SAG, AFTRA, Mr. Berenson is an Acting Teacher, Company Member, and Administrative Director with the Tony award winning Trinity Rep Company in Providence. He has performed professionally in New York and across the country, including appearances at The Kennedy Center and The Brooklyn Academy of Music.

John Doolittle, B.S., U.S. Naval Academy; M.F.A., Yale. A professional actor since 1977, he has appeared in feature films such as Costa-Gavras' *Missing*, *O God, You Devil* (the sequel to the sequel) starring George Burns, and *Clan of the Cave Bear* from the best selling novel of the same name. His talking head has appeared on the small screen as well in such shows as *Remington Steele*, *St. Elsewhere*, and *Dallas*; the mini-series *On Wings of Eagles*; and a few made for television movies. He has appeared in productions with the Princeton Ensemble and in the Long Warf Theatre, Arena Stage and the Yale Rep.

Franchelle Stewart Dorn, M.F.A., Yale. She has performed and taught at some of the most distinguished theaters in the United States, including the Yale Rep, the American Conservatory Theater in San Francisco, Arena Stage and the Folger Shakespeare Theater. Ms. Dorn's background in television journalism includes: host for the nationally televised PBS series "Working Women," field reporter for the PMS series "Consumer Survival Kit," reporter for WJZ News in Baltimore and guest host for "Good Morning, Washington." She currently is the anchor for C&P Telephone's in-house news program "Spectrum" and guest professor in the English Department at Georgetown University.

Brian McEleney, B.A., Trinity; M.F.A., Yale. Mr. McEleney is a member of Providence, Rhode Island's Trinity Rep Company, where his roles have included, among others, Mozart in *Amadeus*, Bentley in *Misalliance*, and Bob Cratchit in *A Christmas Carol*. He teaches acting at Princeton and is Master Acting Teacher at the Trinity Rep Conservatory, a two-year professional training program.

Barry M. Press, B.A., Bates; M.F.A., Yale. Mr. Press is a professional actor and director who has worked on stage, radio, TV and film. He has, until recently, been on the faculty of the Cornish Institute, a private arts college in Seattle. He has toured the Pacific Northwest, including Alaska, performing and teaching improvisation on over a dozen college campuses. The past two years he has been producer and performer with the international improvisational event, TheatreSports.

Visiting Consultants

Nancie Atwell, B.A., Buffalo State College; for three summers a student in Bread Loaf's Program in Writing. English teacher at the Boothbay, Maine, Elementary School and Director of the Boothbay Writing Project. Ms. Atwell is co-editor of *Understanding Writing: Ways of Observing, Learning and Teaching*, and has just completed *In the Middle*, a book about adolescents' writing and reading. Her articles have appeared in *Language Arts*, *English Journal*, *Learning*, and other journals. She is a writing consultant to schools and universities across the country and a frequent speaker at educators' conferences.





Michael G. Cooke, A.B., M.A., Yale; Ph.D., University of California at Berkeley. Professor of English and former Master of Trumbull College, Yale. Mr. Cooke has also taught at the University of Iowa and Boston University. A former Guggenheim Fellow, he has frequently conducted NEH seminars. He has edited *Modern Black Novelists* and has published many articles on Romanticism and Modern Black Fiction. His books include *The Blind Man Traces the Circle: On the Patterns and Philosophy of Byron's Poetry*, *The Romantic Will*, *Acts of Inclusion: Studies Bearing on an Elementary Theory of Romanticism*, and *Afro-American Literature in the 20th Century: The Achievement of Intimacy*. As Chairman of the University Council of the Yale-New Haven Teachers' Institute (1981-85), he is interested in collaborative efforts between secondary schools and universities.

Donald H. Graves, B.A., Bates; M.Ed., State College, Bridgewater; Ed.D., SUNY, Buffalo. Professor of Education, University of New Hampshire. Mr. Graves has published *Writing: Teachers and Children at Work*, and *Write From the Start* with Virginia Stuart. He directs the Writing Process Lab at the University of New Hampshire.

Camillus Lee Odell, B.A., Maryville College; M.A.T., University of North Carolina; Ph.D., University of Michigan. Professor of English, Rensselaer Polytechnic Institute. Mr. Odell has taught courses in composition, in the teaching of writing, and in research in composition. He has published a number of articles on teaching and on research and has co-edited *Evaluating Writing: Describing, Measuring, Judging, Research on Composing: Points of Departure*, and, with Dixie Goswami, *Writing in Non-Academic Settings*.

Visiting Lecturer

Paul Mariani, B.A., Manhattan College; M.A., Colgate; Ph.D., The Graduate Center of the City University of New York. Professor of English at the University of Massachusetts/Amherst. Author of *A Commentary on the Complete Poems of Gerard Manley Hopkins*, *William Carlos Williams: The Poet and His Critics*, and *William Carlos Williams: A New World Naked*, he has also published two volumes of poetry: *Timing Devices* and *Crossing Cocytus*. Essays and reviews have appeared in *Parnassus*, *Iowa Review*, *Massachusetts Review*, *Boundary Two*, *Tendrils*, *Hudson Review*, *American Book Review*, *Agni Review*, *Prairie Schooner*, *The Nation*. A book of essays, *A Usable Past*, was published in 1984 and another book of poems, *Prime Mover*, in 1985. Currently at work on a critical biography of John Berryman and his circle, he was the recipient of two NEH Fellowships, an NEA Fellowship, and the Robert Frost Fellowship at the Bread Loaf Writers' Conference. He was the 1983 Robert Frost Professor of Literature at the School of English.

Administration

Paul M. Cubeta, A.B., Williams; Ph.D., Yale. Director, Bread Loaf School of English; College Professor of Humanities, Middlebury. A former Carnegie Fellow at Harvard, and Assistant Director of the Bread Loaf Writers' Conference, Mr. Cubeta has also taught at Williams. He is the author of articles on Jonson's poetry, Marlowe's *Hero and Leander*, Frost and Edward Thomas. Editor of *Modern Drama for Analysis* and *Twentieth Century Interpretations of "Richard II,"* he has written "Lear's Comic Vision" for *Teaching Shakespeare*, (Princeton Univ. Press.).

Courses

Group I (*The Program in Writing*)

3. Teacher as Learner/Teacher as Researcher/Mrs. Goswami/9:30

For students who wish to begin inquiries about language and learning in their own schools or communities. Students will draw on their own experience as they describe their histories and processes as writers and learners and reflect upon implications for teaching. Emphasis will be on research as a process of discovery and as a part of the day-to-day work of teachers. Key issues include finding effective methods for classroom research, forming communities of inquiry, and collaborating with outsiders and students.

Texts: *Web of Meaning*, eds. M. Butler and D. Goswami (Boynton/Cook); *Ways With Words: Language, Life and Work in Communities and Classrooms*, S. Heath (Cambridge); *Language and Learning*, James Britton (Boynton/Cook); *Mostly About Writing*, Nancy Martin (Boynton/Cook); *Mind in Society: The Development of Higher Psychological Processes*, L.S. Vygotsky (Harvard).

2. Writing Prose Non-Fiction/Mr. Macrorie/M W 2:00-4:30

A workshop for teachers, centering on developing lively, succinct prose through writing and responding to the work of peers. The best of the writing — personal narrative, interviews with persons on the Mountain, accounts of teaching, etc. — will appear in the weekly magazine YEAST. There will be some talk about this workshop as a model for teaching persons of all ages.

Text: Macrorie, *Writing to be Read*, 3rd ed. (Boynton/Cook).

176. Connections — Writing and Literature/Mr. Macrorie/T Th 2:00-4:30

A workshop for teachers of introductory courses in literature designed to overcome the widespread aversion of many American students to the literature canonized by the schools. Through a consideration of written student responses rather than critiques, it will investigate such concepts as sentimentality, stereotype, and stock responses in student writing and both popular and canonized literature. Teachers are asked to bring several poems or short stories that their students have valued and they have not.

Text: Frank Smith, *Reading Without Nonsense* (Teachers College Press).

174. Writing, Thinking and Learning: A Special Study of Selected Theoretical Texts/Miss Martin/9:30

This course has two directions: (i) to study (from primary sources) selected interdisciplinary works which are seminal in the development of theories about writing; (ii) to work towards a rationale for the learning and teaching of writing which is set against the broader scene of learning and teaching as a whole, including the spoken language and literature. Classes will include the critical discussion of texts, student experience of writing and speaking, and collaborative work carried out during the course. The writing requirements will be varied and self-chosen. Students are asked, if possible, to bring a tape recorder, a tape of a conversation and a five-minute transcript of part of that conversation.

Texts: J. Britton, *Prospect and Retrospect: Selected Essays* (Boynton/Cook); N. Martin, *Mostly about Writing: Selected Essays* (Boynton/Cook); M. Polanyi, *Knowing and Being: Essays*, Part 3 in particular, ed. Marjorie Grene (Univ. of Chicago Press); F. Smith, *Writing and the Writer* (Holt, Rinehart, Winston); L. Vygotsky, *Mind in Society* (Harvard Univ. Press).

177. Forms of Thinking and Writing/Ms. Cazden and Ms. Heath/8:30

In the first three weeks, readings, class activities and writings will focus on contexts that support the development of valued literacy behaviors. Students will investigate features of oral discourse in class and outside and write a research report of their findings, an essay on a topic from readings, and keep a journal.

The second three weeks will focus on ways of "Thinking in Writing." Writing already completed by students as well as noted essayists (Poe, James, Stein, Krutch, Lowell, Thomas) will exemplify the development from journals and narrative to genres such as the research report and academic essays.

Planned jointly by Cazden and Heath, the course will be taught by Cazden during the first three weeks and by Heath the final three weeks, with both instructors available in weeks three and six.

Texts: Students are asked to read V. Paley, *Wally's Stories* (Harvard Univ. Press) and Saint Exupery, *The Little Prince* (Harcourt Brace) before the summer, and, if possible, bring a tape recorder with them.

173. Reading and Writing Stories: Narrative in Theory and Practice/

Mr. Britton/ (first three weeks) /11:30 and M W 2:00-3:30

An opportunity to read and write stories, autobiographical and fictional, and an enquiry into the theoretical underpinnings that relate the writing to the reading in an educational context. The course will be run in part as a writing workshop and in part as a reading seminar in which students give brief reports to introduce discussion on works they have undertaken to read. These will relate, where possible, to the initiation or further development of appropriate individual classroom enquiries.

Text: *The Cool Web*, eds. Meed, Warlow & Barton (The Bodley Head).

172. Children's Stories: Studies in Narrative Imagination/Mr. Armstrong/
(second three weeks) /11:30 and M W 2:00-3:30

An opportunity to examine the writings of young, and of older, children and to relate them to theories of intellectual growth and to theories of narrative. Students will be encouraged to introduce discussions and analyses of particular examples of children's writing, and it would be useful if they could bring with them samples of their own pupils' work. There will also be an opportunity to relate children's work to the students' own narrative interest and practice and to read adult narratives in the light of children's practice.

Texts: M. Armstrong, *Closely Observed Children* (Writers & Readers); Vivian Paley, *Wally's Stories* (Harvard Univ. Press); Gareth Matthews, *Dialogues with Children* (Harvard Univ. Press); *Should We Teach the Peasant Children to Write, or Should They Teach Us?*, Leo Tolstoy, in *Tolstoy on Education*, eds. Pinch & Armstrong (Athlone); *The Story Teller*, Walter Benjamin, in *Illuminations*, W. Benjamin, ed. Arendt (Fontana).

5. Poetry Writing/Mr. Sadoff/T F 2:00-4:30

A workshop designed for those interested in writing, in reading as writers, and in the art of revision. Emphasis will be on student work; the seminar will also examine the work of contemporary professional poets to suggest alternative models for poetry writing. Students will write poems of their own choosing, although the instructor will assign exercises of the imagination directed toward specific craft concerns such as image, diction, line and meter. The instructor will hold individual conferences with student writers; students will be asked to participate in a class reading open to the community.

Texts: Poetry by Strand, Simic, Larkin, Bishop, James Wright, Gluck, Ashbery.

6. Fiction Writing/Mr. Huddle/T F 2:00-4:30

This workshop, in classes and in conferences, will emphasize student writing: producing, reading, discussing, and revising stories. Consideration will be given to issues involved in the teaching of fiction writing, and participants will be given an opportunity to conduct workshop discussions. Exercises and assignments will explore aspects of memory and imagination, point of view, structure, and prose styles. The work of modern and contemporary story writers will be assigned and discussed.

Text: *The Norton Anthology of Short Fiction*, ed. R. V. Cassill (Norton paper).

18. Playwriting/Ms. Wagener/M Th 2:00-4:30; T W 2:00-5:00

A course built around the idea that life is made up primarily of people and how they communicate—or refuse to communicate—with one another. We will concentrate on character, dialogue, and sense of place, with some exploration of how a play is plotted and structured. Less emphasis will be placed on actually completing a full play than on writing effective scenes, creating and developing characters, and realizing places and atmospheres in a previously empty space.

Since theatre needs an audience, works will be read aloud in class, and since critics often attend, works will be critiqued by other students. A selection of student works will be performed for the Bread Loaf community at the end of the season.

125. Independent Projects in Writing/Staff/Hours to be arranged

Independent Projects in Writing are open by permission to students after having taken the appropriate prerequisite courses at Bread Loaf. They may be projects in writing research, in advanced poetry or fiction writing.

Inquiry Groups Students who have begun inquiries in their own classrooms will be invited to meet informally once a week with Bread Loaf faculty and visitors. Members of these groups will work together to analyze, interpret, and write up their findings.

Group II (*English Language and Literature through the Seventeenth Century*)

19. Chaucer/Mr. Fleming/8:30

A study of the major poetry of Geoffrey Chaucer. Special attention will be given to questions of aesthetic principle, narrative and dramatic technique, uses of literary conventions, irony, comic range, and moral vision.

Texts: *Complete Poetry and Prose of Geoffrey Chaucer*, ed. John Fisher (Holt, Rinehart, and Winston); Boethius, *The Consolation of Philosophy* (Bobbs-Merrill).

20. Romance: Medieval and Modern/Mr. Patterson/T Th 2:00-4:30

A study of the Arthurian romances of the Middle Ages and three of their modern rewritings; we will be concerned both with practical interpretation and with the larger ideological purposes that this enduring myth has served to promote.

Texts: Geoffrey of Monmouth, *History of the Kings of Britain*, trans. Thorpe (Penguin); Chretien de Troyes, *Arthurian Romances*, trans. Comfort (Everyman); *Sir Gawain and the Green Knight*, ed. Tolkien and Gordon (Oxford), and trans. Borroff (Norton); *The Death of Arthur*, ed. Benson (Bobbs-Merrill); Malory, *Morte Darthur*, ed. Vinaver (Oxford); Twain, *A Connecticut Yankee in King Arthur's Court* (Signet); Malamud, *The Natural* (Avon); Bellow, *Henderson the Rain King* (Fawcett).

79. Spenser/Ms. Patterson/8:30

This will be an intensive reading course in Books I, II, III, V, and VI of *The Faerie Queen* and *The Shepherd's Calendar*. The emphasis will be on questioning the old assumptions about Spenser's adherence to the Elizabethan world picture and on tracing the reading of Spenser in line with current theories about the relationship between literature and cultural formations.

Text: *The Poetical Works of Spenser*, ed. De Selincourt (Oxford).

28. Shakespeare in His Own Time/Ms. Patterson/10:30

According to Hamlet, addressing the players, "the purpose of playing, . . . was and is . . . to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure." In this course, we will examine the implications of this last phrase for the following plays: *A Midsummer Night's Dream*; *Twelfth Night*; *The Merchant of Venice*; *Henry V*; *King Lear*; *Macbeth*; *Coriolanus*; *The Tempest*; and, of course, *Hamlet* itself.

Texts: Shakespeare, *A Midsummer Night's Dream*, *Twelfth Night*, *The Merchant of Venice*, *Henry V*, *King Lear*, *Macbeth*, *Coriolanus*, *The Tempest*, *Hamlet* (Signet).

61. Scapegoats and Heroes in Shakespeare/Ms. de Grazia/10:30

Shakespearean comedy and tragedy both isolate a character in order finally to eliminate him by exclusion or death. In comedy such a figure may be called a scapegoat; in tragedy, he has been called a hero. This course will examine how the two roles relate to each other, to the other characters, and to the audience. It will examine the mechanism in both genres by which these characters are psychologically and socially differentiated as well as the various verbal, structural, and thematic strategies by which the plays frustrate that differentiation. Jaques, Malvolio, Falstaff and Shylock will be the scapegoats; Macbeth, Othello, and Lear the heroes.

Text: *The Complete Shakespeare* (Riverside).

60. Shakespeare on the Stage/Mr. Mokler and the Acting Ensemble/11:30

Using Bread Loaf's guest artist actors, we will rehearse and explore key scenes from four different plays, trying to discover why these plays have held the stage so suc-

cessfully over the years. We will consider various acting interpretations and how each determines an audience's experience of the play. We will also look closely at how Shakespeare develops character and action, how the action is made richer by the poetry, and how the language is complemented by music, staging and clowning. We'll focus on comedy and romance: *A Midsummer Night's Dream*, *Measure for Measure*, *Twelfth Night*, *The Tempest*, with some discussion of *The Winter's Tale*. Class members may be asked to participate from time to time.

Texts: Shakespeare, *A Midsummer Night's Dream*, *Measure for Measure*, *Twelfth Night*, *The Tempest*, *The Winter's Tale*. Any edition is fine, but the Folger Library edition is preferred.

32. Milton/Ms. de Grazia/8:30

We will begin with several short poems before reading *Areopagitica*, *Paradise Lost*, and *Samson Agonistes*. In attempting to appreciate Milton's impact on our tradition, we will explore the poetic strategies by which he internalizes experience, projects and cancels his voice, and engages and repudiates the reader.

Text: John Milton, *Complete Poems and Major Prose*, ed. Merritt Hughes (Odyssey).

Group III (*English Literature since the Seventeenth Century*)

199. Making Yourself Up: First-Person Narrative/Mr. Maddox/9:30

In this course we will look at a number of first-person narratives, mostly novels, and explore how the narrative voice in telling its story creates an image of itself. We will ask what idea of personal identity the novel itself seems to generate. We will from time to time refer to ideas of identity that have accompanied the lives and the flourishing of the novel—Locke's, Wordsworth's, Freud's, etc. We will take special note of a particular anxiety accompanying many, probably most, first-person narratives: the anxious desire to discover, in all the data of one's life, a significant identity, the anxious desire to convert accumulated detail into story. The two major focuses of the course, sometimes not clearly distinguishable, will be the operations of narrative and the depiction of psychology.

Texts: Defoe, *Robinson Crusoe* (Norton); Defoe, *Roxana* (Penguin); Boswell, *Boswell's London Journal* (McGraw Hill); C. Brontë, *Jane Eyre* (Norton); Dickens, *David Copperfield* (Riverside); Proust, *Swann's Way* (Random House); Beckett, *Three Novels* (Grove).

11. Romantic Poetry: Innocence and Experience/Ms. Armstrong/8:30

Blake's *Songs of Innocence and of Experience* explore a theme common to the major Romantic poets—Coleridge, Wordsworth, Byron, Keats, Shelley. The course will consider explorations of this theme in poems as different as Coleridge's 'The Ancient Mariner,' Wordsworth's *Prelude*, Byron's *Don Juan*, Keats's 'Eve of St. Agnes.'

Texts: *Romantic Poetry and Prose*, ed. Trilling and Bloom (Oxford); Blake, *Songs of Innocence and of Experience* (Oxford illustrated paperback); *Anthology of Prose; Poetry of Keats and Byron* (Penguin); *The Norton Edition of Wordsworth's Prelude*, ed. Gill (Norton).

10. Victorian Poetry: 'The Woman Question'/Ms. Armstrong/10:30

The 'Woman Question,' as Victorian feminist issues were called, preoccupied both the major poets, Tennyson and Browning, and other male and female poets of the period—Clough, Arnold, Elizabeth Barrett Browning, Christina Rossetti, Meredith—producing a poetry experimental both in theme and form. The course will consider the variety of poetry on the theme of women, love and marriage.

Texts: *Victorian Poetry and Prose*, ed. Trilling and Bloom (Oxford); Elizabeth Browning, *Aurora Leigh* (Women's Press); *A Choice of Christina Rossetti's Verse*, ed. Elizabeth Jennings (Faber); *Alfred Tennyson: In Memoriam, Maud and Other Poems*, ed. John Jump (Dent); *The Feminist Papers*, ed. Alice Rossi (Bantam); *New French Feminisms*, ed. Elaine Marks, Isabelle de Courtivron (Harvester).

34. Nineteenth-Century Novel/Mr. Maddox/11:30

We will read in detail six important nineteenth-century novels. We will repeatedly ask how novelists project images of character and how they conceive collective society. We will take into account the huge cultural changes—political, social, religious—that separate Austen at the beginning of the century from Hardy at the end.

Texts: Austen, *Emma* (Riverside); Mary Shelley, *Frankenstein* (Signet); C. Brontë, *Jane Eyre* (Norton); Dickens, *Great Expectations* (Penguin); George Eliot, *Middlemarch* (Riverside); Hardy, *Tess of the D'Urbervilles* (Norton).

Churchill, *Cloud Nine*



150. Narrative and Desire/Ms. Sadoff/10:30

An examination of the links between textuality and sexuality from the perspective of woman. The course will consider knowledge as seduction and vice versa, and problematizing of interpretation in nineteenth-century narrative and case history, the post-modernist fragmentation of narrative. We will read fiction, psychoanalysis, and theory.

Texts: Emily Brontë, *Wuthering Heights* (Penguin); Sigmund Freud, *Dora* (Collier); Charlotte Brontë, *Villette* (Penguin); Thomas Hardy, *Tess of the D'Urbervilles* (Penguin); Virginia Woolf, *Orlando* (Harcourt Brace); Zora Neale Hurston, *Their Eyes Were Watching God* (University of Illinois Press); D. M. Thomas, *The White Hotel* (Pocket Books). Theory by writers such as Helene Cixous, Julia Kristeva, Luce Irigaray, Peter Brooks.

200. Journals and Journal-Keeping/Mr. Elder/M W 2:00-4:30

This class will function both as a literary seminar and as a writers' workshop. The study of diarists like Pepys, Thoreau, and Woolf will inform our own experiments with journal-keeping, while our writing will provide a context for discussing the journal as a genre, the uses of journals in teaching literature, and the creative process.

Texts: Samuel Pepys, *The Illustrated Pepys: Extracts from the Diary* (California); Samuel Johnson, *A Journal to the Western Islands of Scotland* (Penguin); James Boswell, *The Journal of a Tour of the Hebrides* (Penguin); Dorothy Wordsworth, *The Journals of Dorothy Wordsworth* (Oxford); Henry David Thoreau, *A Writer's Journal* (Dover); Virginia Woolf, *A Writer's Diary* (Harvest); Anais Nin, *The Diary of Anais Nin, Volume 1* (Harvest); A. R. Ammons, *Tape for the Turn of the Year* (Norton); Peter Matthiessen, *The Snow Leopard* (Bantam).

21. Twentieth-Century English Prose/Mr. Donadio/T Th 2:00-4:30

A seminar concerned with various developments in literary style, subject matter, narrative perspective, and formal organization in selected works of English fiction published between the late nineteen-twenties and the early nineteen-sixties.

Texts: Henry Green, *Living, Loving, Party Going* (Penguin); Evelyn Waugh, *A Handful of Dust* (Little, Brown); George Orwell, *Coming Up For Air* (Harcourt Brace Jovanovich); Flann O'Brien, *At Swim-Two-Birds* (NAL Plume); Christina Stead, *The Man Who Loved Children* (Holt, Rinehart, Winston paperback or Avon); Philip Larkin, *Jill* (Overlook); Kingsley Amis, *Lucky Jim* (Penguin); Malcolm Lowry, *Under the Volcano* (NAL Plume); Samuel Beckett, *Watt* (Grove); Angus Wilson, *The Middle Age of Mrs. Eliot* (Penguin); Doris Lessing, *The Golden Notebook* (Bantam).

Group IV (American Literature)

77. American Transcendentalism/Mr. Donadio/11:30

An inquiry into the transformation of American literary expression in the mid-nineteenth century. The course will focus on the religious and philosophical origins of the Transcendentalist impulse, its social and political implications, and its formal and stylistic consequences.

Texts: *The American Transcendentalists*, ed. Perry Miller (Johns Hopkins UP); R. W. Emerson, *Selected Writings* (Modern Library College Edition); H. D. Thoreau, *Walden and Other Writings* (Modern Library College Edition); Margaret Fuller, *Essays in Ameri-*

can Life and Letters (New College and University Press); Nathaniel Hawthorne, *Great Short Works of NH* (Harper & Row); Herman Melville, *Moby-Dick* (Norton Critical Edition); Walt Whitman, *Leaves of Grass*, 1855 ed. (Penguin); Emily Dickinson, *Final Harvest* (Little, Brown).

201. The Makings of America, 1650-1960: Confessions, Conversions, Connections/Ms. Hadas/11:30

Our readings will be grouped around the works of three major female American writers, each representing a different literary period. Each will be coupled with a male writer representing yet a different age. Anne Bradstreet (1612-1672) will be escorted by her twentieth-century admirer, John Berryman. Emily Dickinson (1831-1855) will be seen in the company of the Reverend Jonathan Edwards (1703-1758). Gertrude Stein (1874-1946) will be attended by her old psychology professor William James. Such compatriots as Robert Lowell, Charlotte Perkins Gilman, Herman Melville, Marianne Moore, and Alice James may be expected to make brief appearances.

Texts: *Poems of Anne Bradstreet*, ed. Robert Hutchinson (Dover); *The Complete Poems of Emily Dickinson*, ed. Thomas H. Johnson; *Jonathan Edwards: Basic Writings*, ed. Ola E. Winslow (Meridian); *The Writings of William James*, ed. John McDermott (Univ. Chicago); *Selected Writings of Gertrude Stein*, ed. Carl van Vechten (Vintage); John Berryman, *A Homage to Mistress Bradstreet* (Farrar, Straus & Giroux).

95. American Novel Since World War II/Mr. Klein/8:30

We will examine novels which represent major tendencies in American fiction from the end of the war to the present, noting invoked traditions, formal innovations, and promptings of history.

Texts: Saul Bellow, *Dangling Man* (Avon) and *Herzog* (Penguin); Ralph Ellison, *Invisible Man* (Vintage); Norman Mailer, *Why Are We in Vietnam?* (HR&W); William Styron, *Lie Down in Darkness* (NAL) and *Sophie's Choice* (Bantam); John Hawkes, *Second Skin* (New Directions); Walter Abish, *How German is it?* (New Directions).

41. Studies in the American Novel/Mr. Klein/10:30

We will consider novels and novelists of the period approximately 1890-1940 — of the canon for the most part, but not entirely and not necessarily canonically. We will encounter social and cultural determinations and anxieties within our texts and writers, finding special information in moments of conjunction (overlapping, confrontation, compromise) of strenuous Mannerism with vulgar Naturalism, High Modernism with Low Proletarianism.

Texts: Edith Wharton, *The House of Mirth* (Penguin); Theodore Dreiser, *Sister Carrie* (Penguin); Ernest Hemingway, *The Sun Also Rises* (Scribner); F. Scott Fitzgerald, *The Great Gatsby* (Scribner); Dashiell Hammett, *Red Harvest* (Vintage); William Faulkner, *The Sound and the Fury* (Vintage); Henry Roth, *Call it Sleep* (Avon); Nathanael West, *The Day of the Locust* (NAL).

39. Contemporary American Short Story/Mr. Huddle/9:30

Among the considerations of this discussion-oriented class will be structure, style, and theme; strengths and weaknesses of individual stories, collections, and authors

from 1950 to the present; and what contemporary fiction can tell a reader about contemporary culture. Students will be asked to give brief class presentations.

Texts: Cheever, *The Stories of John Cheever* (Vintage); Yates, *Eleven Kinds of Loneliness* (Delta); Carver, *What We Talk About When We Talk About Love* (Vintage) and *Cathedral* (Vintage); Dubus, *The Times Are Never So Bad* (Godine); Phillips, *Black Tickets* (Dell); Malamud, *The Stories of Bernard Malamud* (Plume); Bambara, *Gorilla, My Love* (Vintage); McPherson, *Elbow Room* (Fawcett); Olsen, *Tell Me A Riddle* (Dell); Baxter, *The Harmony of the World* (Missouri); Hempel, *Reasons to Live* (Knopf); Leavitt, *Family Dancing* (Warner).

62. Modern American Poetry/Mr. Pack/M W 2:00-4:30

We will study the work of four American poets: E. A. Robinson, Robert Frost, Wallace Stevens and William Carlos Williams in respect to the themes of mourning, endurance, laughter and the imagination.

Texts: E. A. Robinson, *Selected Poems of E. A. Robinson*, edited by Morton Zabel (Collier); Robert Frost, *The Poetry of Robert Frost*, edited by Latham (Holt); Wallace Stevens, *The Collected Poems* (Knopf); William Carlos Williams, *Selected Poems* (New Directions) and *Pictures from Breughel* (New Directions).

Group V (Classical and Continental Literature)

71. The Classical Tradition: Virgil to Petrarch/Mr. Fleming/10:30

A study of the classical tradition in the Middle Ages founded on readings in representative masterpieces from Virgil to Petrarch. The central concern of the course will be the examination of medieval humanism in its fusion of classical and Christian impulses. Special attention will be given to questions of genre, the sense of literary tradition, and artistic self-consciousness.

Texts: Virgil, *The Aeneid*, trans. Jackson Knight (Penguin); Ovid, *The Art of Love*, trans. Rolfe Humphries (Indiana Univ. Press); Ovid, *The Metamorphoses*, trans. Mary Innes (Penguin); Augustine, *Confessions*, trans. R. S. Pine-Coffin (Penguin); Boethius, *The Consolation of Philosophy*, trans. R. Green (Bobbs-Merrill); Guillaume de Lorris and Jean de Meun, *The Romance of the Rose*, trans. Charles Dahlberg (Univ. Press of New England); Dante, *The Inferno*, ed. John Sinclair (Oxford); *Petrarch's Lyric Poems*, trans. Robert Durling (Harvard Univ. Press).

127. Dante, The Divine Comedy/Mr. Patterson/9:30

A reading, in translation, of *La vita nuova* and the *Commedia* with special attention to Dante's concern with the status and procedures of his own writing.

Texts: Dante, *La vita nuova*, trans. Mark Musa (Indiana); *The Divine Comedy*, trans. John Sinclair (Oxford). The Charles Singleton translation (Princeton) may also be used.

93. Modern Drama/Mr. Cadden/9:30

Ibsen, Strindberg, Chekhov, Pirandello, Brecht: a study of their revolutions in dramatic theory and practice, with special emphasis on changing concepts of characterization, plot, and the actor-audience relationship.

BREAD LOAF SCHOOL OF ENGLISH FACULTY 1985

Row 1 (Sitting) left to right: Michael Cadden, John Elder, Uli Knoepfelmacher, Fran Dorn, Alan Mokler, Lawrence Danson, Lucy Maddox, David Hadas, Pamela Hadas, Dixie Goswami, Paul Cubeta.
Row 2 (Standing) left to right: Carol Elliott, Bryan Wolf, Margreta de Grazia, Stephen Donadio, Barry Press, Brian McEleney, James Maddox, Michael Wood, A. Walton Litz, James Moffett, Ken Macrorie, Nancy Martin. Missing: Tony Burgess, David Huddle, Robert Pack, Boyd Davis



Texts: Ibsen, *Peer Gynt* (Minnesota), *Five Major Plays*, Vol. I & II (NAL); Strindberg, *Five Plays* (California); Chekhov, *Five Major Plays* (Oxford); Bentley, ed. *The Theory of the Modern Stage* (Penguin); Pirandello, *Naked Masks* (Dutton); Brecht, *Collected Plays*, Vol. I, II & V (Vintage).

154. Contemporary Drama/Mr. Cadden/11:30

Beckett, Pinter, Fugard, Shepard, Mamet, Churchill: a study of six of the most important authors now writing for the stage. Emphasis will be placed on the playwright's use of dramatic form to express his or her radical vision of the self and the world.

Texts: Beckett, *Waiting for Godot*, *Endgame*, *Happy Days* (Grove); Pinter, *The Homecoming*, *Old Times*, *Betrayal* (Grove); Fugard, *Boesman and Lena*, *Statements* (Oxford), *Master Harold and the boys* (Penguin); Shepard, *Seven Plays*, *Fool for Love and Other Plays* (Bantam); Mamet, *American Buffalo*, *Edmond*, *Glengarry Glen Ross* (Grove); Churchill, *Cloud Nine* and *Top Girls* (Methuen).

Group VI (Theatre Arts)

129. Introduction to Acting/Ms. Elliott/M Th 2:00-5:00

This workshop course is designed for those with little or no acting training, or acting experience. Students will participate in exercises and scenes designed to stimulate their imagination, increase their concentration, and develop the tools necessary to act honestly and with theatrical energy.

Text: Chekhov, *The Seagull*, trans. Jean-Claude Van Itallie.

125. Independent Projects in Theatre/Staff/Hours to be arranged

A qualified student may elect as a regular course a special independent project in acting, directing, costuming, or scenic design in connection with the major production at Bread Loaf this summer.

General Information

Other Features The lecture program at Bread Loaf introduces students to distinguished scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program. Among the special lecturers at Bread Loaf have been distinguished poets, novelists, critics, such as C. L. Barber, Saul Bellow, John Berryman, R. P. Blackmur, Willa Cather, Malcolm Cowley, Richard Eberhart, Richard Ellmann, Francis Fergusson, Northrop Frye, Hamlin Garland, Ellen Glasgow, Irving Howe, Shirley Jackson, Sinclair Lewis, Edwin Markham, Mary McCarthy, Archibald MacLeish, Paul Elmer More, Hillis Miller, Howard Nemerov, Marjorie Nicolson, Dorothy Parker, Carl Sandburg, Allen Tate, Helen Vendler, Richard Wilbur and William Carlos Williams.

A picnic at the nearby Robert Frost farm and a tour of the Frost cabin are a popular Bread Loaf tradition, as are the square dances in the Bread Loaf Barn.

Several times each week students have the opportunity to see classic or modern films at Bread Loaf. They are invited to join the Bread Loaf Madrigalists, who give an informal concert each summer. Students also give frequent informal readings from these writings.

The facilities of Starr Library at Middlebury College, which include the Abernethy Collection of Americana and the Robert Frost Room, are available to English School students. The Davison Memorial Library at Bread Loaf contains definitive editions, reference books, and reserve shelves for special course assignments.

Recreation Since the elevation at Bread Loaf is 1500 feet above sea level, the summers can be cool. For those who enjoy outdoor life, the School is ideally located at the edge of Battell Forest. A junction with the Long Trail—"a foot path in the wilderness"—which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School.

The extensive campus offers a fine opportunity for the combination of study and recreation. A softball and soccer playing field, tennis and volleyball courts are available. Jogging and hiking trails are everywhere. Beaches at Lake Dunmore are twelve miles from the School. At Bread Loaf, there is the Johnson Pond.

Independent Winter Reading Program With the approval of the Director and an appropriate member of the Bread Loaf faculty, qualified students may prepare themselves in an area of English, American, or continental literature by a program in independent reading during the academic year. Students must have taken a course at Bread Loaf in the area of their proposed program and have demonstrated their competence by securing a grade of A – or higher in that course. Arrangements are completed by the fifth week of the previous summer. Each Reading Program culminates in a long essay and in an oral examination at Bread Loaf at the beginning of the subsequent summer. Successful completion of the program is evaluated as a regular Bread Loaf course. Two reading programs in different years are permitted toward the M.A. degree and four toward the M.Litt. degree. A tuition fee of \$225 is charged for each program.

Independent Summer Reading Project Under exceptional circumstances students may design an Independent Summer Reading Project, which will be the equivalent of a regular Bread Loaf course. Such Projects must be submitted to the Director for consideration no later than May 1. All correspondence regarding the Project should

be with the Director prior to the start of the session. Students have the responsibility for establishing the subject matter of the Project, shaping a thesis, selecting manageable primary texts and major secondary sources. For M.A. candidates, the Project must be in an area where students have previously taken at least one course at Bread Loaf and received grades of A – or higher; and for M.Litt. candidates, in their area of concentration.

Upon receipt of the proposal, the Director consults with the instructor who will work with the student. In general, the student is expected to work independently with not more than an hour meeting every week with his or her instructor. The student and the faculty member determine whether the student will submit a series of short papers, or one or two essays, equivalent to at least a thirty-page paper.

Since the Independent Summer Reading Project is considered as a Bread Loaf course, there is no special tuition fee if it is taken as part of the student's regular two-course program.

Transfer Credits A limited amount of graduate work may be transferred from other accredited institutions. Each course must receive the approval of the Director, preferably before the work is done. The program of a candidate for the Master of Arts or Master of Letters degrees at Bread Loaf may include *no more than six transferred credits*. Such credits are normally earned in language or literature. Thus, if six credits are transferred, each degree may be earned in four summers and in exceptional cases in three.

Graduate credits transferred from other institutions expire after ten years have elapsed since the study was done. Transfer course credits cannot be counted for degree credit elsewhere and must be of B grade or better. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

Normally credits earned at Bread Loaf are applicable toward a Middlebury degree only when the degree work is completed within ten years of beginning a program of study. A student may, however, apply to the Director of the Bread Loaf School of English for reinstatement of expired credits. Each case will be reviewed with consideration for the past record and any special circumstances which may bear on it. The decision, which may allow, disallow, or accept the credits subject to conditions, will be at the discretion of the College.

A summer at Lincoln College, Oxford is a part of the M.A. or M.Litt. degree programs at the School of English.

Choice of Courses Correspondence regarding the choice of courses should be addressed to Mr. Cubeta. The choice should be made immediately upon receipt of the 1986 bulletin. No course registration form is provided. A fee of \$1 is charged for course changes made after June 30. Early registration is advised, as the School limits the size of all classes and seminars.

Advance Preparation Students are urged to complete as much reading as possible before coming to Bread Loaf in order to permit more time during the session for collateral assignments and for the preparation of papers, which are assigned in all courses in literature and writing.

Seminar Participation Students electing afternoon seminars must be prepared to take an active part in discussions.

Books A bookstore for the sale of textbooks, stationery, and supplies is maintained at Bread Loaf. Required texts for each course are ordered for students. It may occasionally be necessary to substitute other texts for those listed in the courses of instruction. Although it is impossible to advise students of these changes, the bookstore will stock copies.

Auditors In addition to the two courses taken for credit, students are encouraged to audit a third course. Students regularly registered for a course may not change their status to that of auditor without permission of the Director, and never after the third week of the session.

Fees	Tuition:	\$1,575
	Board:	585
	Room:	230
		<u>\$2,390</u>

Each applicant who is accepted is asked to pay a \$125 enrollment deposit, refundable up to May 1, which is applied to the student's total bill. An applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested. Rooms are assigned only to students registered officially.

A fee of \$800 is charged students who take a third course for credit.

Insurance The tuition fee also includes a fee for an accident insurance policy with limited coverage.

Payment Final bills are mailed about May 1 and are payable upon receipt. A late fee of \$25 will be charged for bills not paid by June 1 except for those students admitted after bills have been sent. Checks should be made payable to Middlebury College. Students living outside the U.S. must have the checks made out in U.S. dollars.

Refunds Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit (\$125) but may receive refunds for any additional amounts paid as follows:

Before the end of first week of classes—60% of tuition plus pro-rated board.

Before the end of second week of classes—20% of tuition plus pro-rated board.

Thereafter—Board only, pro-rated.

Transcripts One official transcript from the Bread Loaf School of English will be issued without charge on written request to the Director of Academic Records, Middlebury College. A fee of \$2 is charged for each additional transcript. To students who are financially indebted to the College, no transcript will be issued until satisfactory arrangements have been made with the Comptroller. Requests for letters of reference should be made directly to the Director of the School, not to former Bread Loaf faculty.

Financial Aid Because of the generosity of former and present Bread Loaf students and friends of the School of English, the School has steadily increased its financial aid resources. In addition, generous funding for teachers from the Southeast has been made available to Bread Loaf by the Lyndhurst Foundation. No interested ap-

plicant with strong credentials should fail to apply because of need.

Financial aid may be in the form of grants and/or waiterships. The aid is awarded on the basis of financial need and scholastic ability. The School assumes a minimum of at least \$600 in self-help from every aid applicant.

To be considered for all types of aid awarded through Middlebury College, a student must file a Financial Aid Form (FAF) with the appropriate office of the College Scholarship Service (CSS). Requests for aid should be made when the application form is submitted to the School. Although students may apply for financial aid at any time, they are advised to forward their Financial Aid Forms to the College Scholarship Service as soon as possible. Awards will be made upon receipt from the College Scholarship Service of the information on a student's need.

Through the Guaranteed Student Loan Program (GSLP) most states sponsor and guarantee their own student loan programs. Educational loans at nine per cent simple interest (on the unpaid balance of the principal) are offered to students matriculating either in or out of the state. Repayment begins within nine months after graduation. A nominal insurance premium is usually included in the cost of the loan. Students make application through their local bank or other participating financial institution, and Middlebury College will officially certify this loan. Repayment of the GSLP loans may be deferred up to three years while a student borrower is serving in the Armed Forces, Peace Corps, or Vista, or while enrolled for graduate study with at least a half-time academic workload.

Medical Facilities A nurse is in attendance, and the College Medical Director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

Accommodations All students not living with their families in the vicinity of Bread Loaf are expected to live on campus unless they have secured the permission of the Director to arrange other accommodations.

No student rooms will be ready for occupancy until Tuesday morning, June 24. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Securing off-campus housing is the responsibility of the student, but the Administrative Assistant will try to provide assistance. The School provides a day-care center on campus for students' children.

Transportation The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The Bread Loaf taxi meets all buses on June 24. There are Vermont Transit buses from Montreal, Boston, Albany and New York City. USAir, Brockway, Empire, United and People Express fly to Burlington. Connection to Middlebury can be made on Vermont Transit buses.

Schedule

June 24	Registration Day
June 25	Classes begin
July 18	Mid-term recess
August 6	Classes end
August 7-8	Final examinations
August 9	Commencement

1986 Schedule of Classes

8:30

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|------|--|----------------------|
| 19. | Chaucer (II) | Mr. Fleming |
| 79. | Spenser (II) | Ms. Patterson |
| 32. | Milton (II) | Ms. de Grazia |
| 11. | Romantic Poetry (III) | Ms. Armstrong |
| 95. | American Novel Since World War II (IV) | Mr. Klein |
| 177. | Forms of Thinking and Writing (I) | Ms. Cazden/Ms. Heath |

9:30

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|------|--|---------------|
| 3. | Teacher as Learner (I) | Mrs. Goswami |
| 174. | Writing, Thinking, Learning (I) | Miss Martin |
| 199. | Making Yourself Up (III) | Mr. Maddox |
| 39. | Contemporary American Short Story (IV) | Mr. Huddle |
| 127. | Dante (V) | Mr. Patterson |
| 93. | Modern Drama (V) | Mr. Cadden |

10:30

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| 28. | Shakespeare in His Own Time (II) | Ms. Patterson |
| 61. | Scapegoats and Heroes in Shakespeare (II) | Ms. de Grazia |
| 10. | Victorian Poetry (III) | Ms. Armstrong |
| 150. | Narrative and Desire (III) | Ms. Sadoff |
| 41. | Studies in the American Novel (IV) | Mr. Klein |
| 71. | The Classical Tradition: Virgil to Petrarch (V) | Mr. Fleming |

11:30

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|------|--|-------------|
| 60. | Shakespeare on the Stage (II) | Mr. Mokler |
| 34. | Nineteenth-Century Novel (III) | Mr. Maddox |
| 77. | American Transcendentalism (IV) | Mr. Donadio |
| 201. | The Makings of America, 1650-1960 (IV) | Ms. Hadas |
| 154. | Contemporary Drama (V) | Mr. Cadden |

M-F 11:30, Mon., Wed. 2:00-3:30

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|------|---------------------------------|---------------|
| 173. | Reading and Writing Stories (I) | Mr. Britton |
| 172. | Children's Stories (I) | Mr. Armstrong |

Mon., Wed. 2:00-4:30

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|------|------------------------------------|--------------|
| 2. | Writing Prose Non-Fiction (I) | Mr. Macrorie |
| 200. | Journals and Journal-Keeping (III) | Mr. Elder |
| 62. | Modern American Poetry (IV) | Mr. Pack |

Mon., Thurs. 2:00-5:00

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| 129. | Introduction to Acting (VI) | Ms. Elliott |
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Mon., Thurs. 2:00-4:30; Tues., Wed. 2:00-5:00

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| 18. | Playwriting (I) | Ms. Wagener |
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Tues., Thurs. 2:00-4:30

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|------|---------------------------------------|---------------|
| 176. | Connections (I) | Mr. Macrorie |
| 20. | Romance: Medieval and Modern (II) | Mr. Patterson |
| 21. | Twentieth-Century English Prose (III) | Mr. Donadio |

Tues., Fri. 2:00-4:30

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|----|---------------------|------------|
| 5. | Poetry Writing (I) | Mr. Sadoff |
| 6. | Fiction Writing (I) | Mr. Huddle |

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